

# The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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## THE MUSICAL SEASON.

Retrospect of such a musical season as that just ended cannot be without interest, and may be with profit. It was a time the like of which perhaps London never saw, though the metropolis need not despair of equalling, or even surpassing, it in the future, provided the supply of great composers and executants holds good. Every city has an attractive force, for where men are there men will go, and this London of ours, with its enormous aggregation of numbers, wealth, and influence, is powerful enough to absorb all that the world has of excellence in art. So far the position of the Londoner is unique. He, more than any other Englishman, may boast "Civis Romanus sum," since, like the dwellers in the Imperial city on the Tiber, he has only to sit at home and enjoy the best that every nation can produce. This year the nations that produce music and musicians have been prodigal in our regard. They have glutted the market, stimulated an almost feverish activity, satiated the most gargantuan appetite, exhausted critical endurance, and left a general sensation of breathlessness. At one time the world of amateurs and connoisseurs was absolutely bewildered. It did not know which way to turn amid a hundred different allurements.

As regards sacred music the past season was not without interest, though its features were neither numerous nor conspicuous. We must be prepared to see this branch of the art fall more and more into the hands of the Church—its rightful and most interested guardian. The same spirit which has wrenched our noble cathedrals from the grasp of decay demands the restoration to public worship of the highest resources of music, and we have seen an earnest of compliance in the special services which from time to time during the past season drew crowds to St Paul's and Westminster Abbey. Sacred music, sheltered in concert-rooms during the artistic abasement of the church, is returning to the home which has been swept and garnished for its reception, and no one who desires its welfare will lift a finger to stay the movement. Meanwhile interest gathers round the doings of societies that, like the "Sacred Harmonic," the "Albert Hall Choral," and the "Bach," keep the masterpieces of religious art in evidence. The Sacred Harmonic Society did especially well during its first season out of the Strand. In shaking the dust of Exeter Hall off its feet the institution seems to have become emancipated from the limiting influences of routine. It found in St James's Hall a more stimulating atmosphere, and discovered that true musical effect no more depends upon noise than a man's life consisteth in the "abundance of the things that he hath." The Society need not regret its "nearly 700 executants." It has won the suffrages of connoisseurs for an excellent chorus, and for an ensemble that gained in artistic power what it lost in mere sonority. Let us acknowledge, too, the improved character of the programmes, in so far as they showed a disposition towards greater liberality of choice. True, the season's only novelty was Mr Sullivan's *Martyr of Antioch*, in which we cannot pretend to discover the highest illustration of sacred music, but the speedy production of that work may indicate willingness to be henceforth in the van rather than in the rear. We hail the omen. There are reasons why equal significance should not attach to the performance of the *Martyr of Antioch* at the Royal Albert Hall, and there are also reasons why the reverse could be wished. The Oratorio Society connected with that building appears to have lost energy and enterprise. It rings the changes on half-a-dozen hackneyed works, and thinks that almost mechanical operation a sufficient *raison d'être*. Few will agree therewith, save, perhaps, when the object is to further the elaborate farewell of Mr Sims Reeves, whom the public naturally desire to hear in music long associated with his name. The Bach Society did good service last season, as heretofore, and its performance of *Alexander's Feast* and Brahms' "German Requiem," in addition to Bach's great B minor Mass, is by no means forgotten. At the same time, those who are interested in the society must see ground for increased effort and keener vigilance. Singing in public is no longer a novelty to its members, and the institution has entered upon a trying period, of which a lower standard of executive merit supplies an ominous indication. The Richter Concerts, normally devoted to orchestral music, signalized their last season by a triumphant raid into the domain of sacred art. To them we owe a hearing, in almost all ways satisfactory, of Beethoven's Second Mass—the greatest and noblest production of a colossal genius. Amateurs more than acknowledge the debt; they are anxious to see it increased, and ready to have any amount of such obligation entered against them in time to come, though they feel shame on reflecting that a German and not an English enterprise should have put a term to eleven years' neglect of so magnificent a work.

In the department of concerted and secular vocal music we have seen the fact illustrated that when a man is really wanted he is not very far off. With the dissolution of Mr Henry Leslie's choir arose

a general cry that the madrigal and part-song had no longer an exponent. For this there was apparent provocation but no actual ground. The South London Choral Association lost no time in struggling upward towards the vacant place, and among the features of the season now under review the concerts given by this body were conspicuous. Lovers of vocal music may, therefore, still reckon upon hearing their favourite works, since a "door of utterance" remains to Morley, Gibbons, Weelkes, Benet, Byrd, Dowland, Wilbye, Ford, and other masters who have given us the best right to be proud of English music. At the same time, it is pitiful that the rare art of these composers should be so much neglected in favour of the effeminate modern "part-song," with its namby-pamby effects. Of ballads it is scarcely necessary to speak in this connection. Ancient or modern, "Wapping Old Stairs" or the latest effusion of Mr Molloy, they hold their ground, deep-rooted in the affection of the mass, whose artistic sympathies are not wide enough to include their rivals.

Orchestral music received a full share of attention during the season, and its course was marked by features well worthy of note. In volume that of no previous year could surpass it. The Crystal Palace, the Philharmonic Society, Mr Ganz's Concerts, the Richter Concerts, Mr Hallé's Concerts, and M. Lamoureux's Concerts, to say nothing of isolated performances like that of M. Rubinstein at Covent Garden, provided a positively embarrassing mass of orchestral attractions. We do not propose to review them in detail, since that, for an analogous reason, would be no less embarrassing. The point most worthy of consideration is the rush of Hector Berlioz into the front rank of favoured composers from a place so far in the rear that no one regarded him. Possibly, the beginning of this movement may be traced to Paris, the city which rejected the living Berlioz, and made atonement to him dead. Whatever the fact, Mr Hallé was the direct and obvious cause amongst ourselves. His production of *La Damnation de Faust* set the Berlioz ball a-rolling, and the orchestral season of 1881 was first and foremost a Berlioz season. The Philharmonic Society and Mr J. Ganz eagerly vied with Mr Hallé in "exploiting" the erstwhile rejected French master, to whom, in the press, columns many and long were devoted by critics revelling in the excitement of such new themes as the *Faust*, the *Enfance du Christ*, the *Romeo et Juliette*, *Fantastique*, and *Harold* symphonies. But while we trace this sudden rage for Berlioz to the fascinating influence of *Faust* as given by Mr Hallé, let us not forget that the master had been honoured at the Crystal Palace long before. *Harold en Italie*, however, could not compare with the Mephistophelian legend as a first bid for favour, and the credit of having made Berlioz fashionable rests with the Manchester rather than with the Sydenham conductor. Upon all this amateurs may look with complacency. Berlioz, notwithstanding his eccentric daring, was a great man and justice called for his recognition, which did not come, let us observe, till public taste had been educated to the French composer's standard of sensationalism. The question now is, Will he hold his place? On that point we have our doubts. Sensational music, like the revolution, devours its children. The taste to which it ministers, being fickle and clamorous for change, sends to the guillotine one year those whom it worshipped the year before, and puts others in their place. Berlioz himself came as a diversion from Wagner, and how far the German was supposed to have gone down may be estimated from the fact that the Richter Concerts to a large extent put him aside till the growls of their special audience convinced the managers of a wrong calculation. Passing from this subject, our manifest duty is to congratulate the Philharmonic Society upon the renewed energy and enlarged scope of its operations. The last season's work of this venerable institution showed that it has not yet become effete, nor lost the capacity of rendering service to art. Mr Ganz may likewise be complimented upon the eclecticism of his programmes, and the rare "pluck" which enabled him to hold his own single-handed against rival organizations, supported by many interests. An achievement like this appeals strongly to English sympathies. As for the Richter concerts, the doings in connection with them, and especially the disruption which threatens to create two opposing camps next season, are fresh in recollection. Amateurs have reason to thank Herr Richter for many valuable opportunities, and for setting up in their midst the highest possible standard, on which very account they the more regret to find his success made occasion for warfare. It must be the reverse of pleasant to the great Viennese conductor to find himself mixed up in the quarrels of men who only became conspicuous through the light emanating from himself. A word may certainly be given here to the enterprise of M. Lamoureux in the early part of the season. The French *chef d'orchestre* is good enough for a welcome under any circumstances, but besides tendering us the benefit of his own talent, he enabled us to judge for ourselves concerning some of the most conspicuous of his countrymen.



No musical feature of the present day is more noteworthy than the rise of a school of French composers who add to national grace and *esprit* the idealism of their German neighbours. The final influence and rank of these writers may be undetermined, but the interest attaching to them is a very positive quantity indeed. On their account M. Lamoureux's concerts were valued in the past, and will be welcome in the future.

If we have had to record a prodigious measure of orchestral music, what shall be said concerning the "pianism" that deluged London all through the season? Virtuosity on the keyboard rode rampant in our midst, and there was no escaping it. At every turn one met M. Rubinstein or Mme Menter, M. Wieniawski or M. Löwenberg, Mr Hallé or M. Heymann—but why prolong a list of names beaten into every memory? Had a general agreement taken place among the great pianists of the world their unanimity in visiting London could not have been greater. The result was a little embarrassing. They were in one another's way, and prodigious M. Rubinstein was in the way of them all, even of Mme Menter, who, though she did not play wrong notes, stood second to the Moldavian, who did. Then, but for Mme Menter, M. Löwenberg and M. Heymann need not perhaps have disappeared so quickly, while, but for these, MM. Ritter and Wieniawski, who came late, would hardly have so much resembled mere appendages to a Royal procession. Mayhap we shall never see the like again. Even Dr von Bülow stood appalled at the phenomenon and remained silent, not once showing how a Beethoven sonata might, could, would, or should have been written—which wonderful instance of self-repression is only explainable by miraculous causes. Would that others had followed his example, for it passes the wit of man to conceive the extraordinary bewilderment of amateurs lately in contact with every possible and impossible style. Who shall answer these poor people when they ask whether the right to play wrong notes, to change a work past all recognition, to pommel the pianoforte till it gives out noise, not music, and to inflict upon the public that which never was and never could be music under any circumstances—whether the right to do all this is a common inheritance, or restricted to "great artists," and in them alone thought worthy of frantic applause? Let us, however, go beyond the effects of cumulative, or, if the reader please, efflorescent virtuosity, a good deal of which is the fault of the public themselves rather than of those who supply the article. Not long ago M. Rubinstein performed certain pieces with all the grace and refinement of which, when need be, he is master, and received for his excellence the coldest recognition. Anon he played Mendelssohn's "Wedding March" in a most sardonically furious style, and evoked thunders of applause. After this what marvel if virtuosity go into convulsions? A man does not part with human nature when he becomes a great pianist. Setting this matter aside, all the artists above-named contributed to the real musical value of the season. They had many lucid moments, and connoisseurs will remember the extraordinary congress of 1881 with gratitude likely to increase as recollection of much that was disfiguring becomes faint. Associating the pianoforte with other instruments brings us to look back to such of the Popular Concerts as came within the "season," to the first series of Musical Union concerts given under the new director, M. Lasserre, to the performances of chamber music conducted by MM. Ludwig and Daubert, and to individual concerts of a like character—such as the very excellent one given by Mme Frickenhaus, an English pianist, whose merit is greater than, hitherto has been its reward. In all these instances good work was done, and enough of it to secure for chamber compositions their proper share of honour. Indeed, we are disposed to look upon the condition of chamber music amongst us as more satisfactory than of any other branch. It shows us art exhibited for its own sake, and in so far as this is the case, the cause may be ascribed without hesitation to the pure influence of the Popular Concerts.—D. T.

**THE OPERATIC COALITION.**—We prefer reserving such remarks as we may have to offer upon this newly-projected amalgamation of the two London Italian Operas until the plan is more definitely communicated to the public, and some notion of its probable working may be fairly and without prejudice entertained. Meantime all speculation must be necessarily premature.—*Graphic*.

**THE Ring des Nibelungen** Tetralogy will be performed during the coming season at the Operahouse, Frankfort-on-the-Maine—the whole "Tetralogy" from *Rheingold*. (Frankfort will, after this, overthrow the despotic rule of Wotan-Bismark and become again a "free city," with the Brothers Drexel as chief Burgomasters.—*Dr Böttger*.)

## THE BANDS IN THE PARKS.

(To the Editor of the "Musical World.")

SIR,—Will you allow me through the medium of your valuable paper to draw the attention of the public to the open-air music provided daily in one or other of the parks by the excellent band of the People's Entertainment Society? It has long been a reproach to so large and wealthy a city as London that its numerous and beautiful parks should with rare exceptions be destitute of the charm of music. In continental cities it is far different. The people have frequent opportunities of hearing good music well played in all public places of resort, and any one who has been much abroad knows how extensively this privilege prevails, and how it is appreciated by the large numbers who throng to enjoy it. The People's Entertainment Society have made an effort this season to take away the reproach alluded to above, and hope that they have placed before the public not only a source of amusement and pleasure, but have at the same time provided an agent for the cultivation and diffusion of a healthy musical taste. The arrangements are as follows:—The band will play from the present time to the end of August from 5 p.m. to 8 p.m. every Monday in Battersea Park, Tuesday and Thursday in Regent's Park, Wednesday in Victoria Park, Friday and Saturday in Hyde Park (near Albert Gate). As the committee have incurred considerable expenses, the public are appealed to for their co-operation and support, by taking seats within the enclosure at the different performances, by the purchase of programmes, or by donations to the funds of the society, the band being supported entirely by voluntary contributions. Donors of £10 become members of the committee. All subscriptions will be gratefully received and acknowledged by yours faithfully,

S. ARTHUR CHAPPELL.

50, Bond Street.

—o—

## FORM OR DESIGN IN VOCAL MUSIC.

THE BALLAD, OR PEOPLE'S SONG.

(Continued from page 466.)

Every event that would possibly admit of it was turned into metre, fitting some tune, and called a ballet; so that a writer (Webbe) in 1586 speaks of the "un-countable rabble of rhyming ballet-makers and compylers of senseless sonets"; and another, in 1592, "Scarce a cat can look out of a gutter, but out starts a half-penny chronicle, and presently a proper new ballet of a strange sight is indited."

Every popular song was presently called a ballad or ballet, whether to be danced or not; and those of an earlier date, as "Chevy Chase" and "Fair Rosamond," though written before the word was used in that sense, being printed and hawked about with other real ballads, received the same name. In the present day the word is so associated in our minds with all popular songs and poems sung to, or by, the people, that the poetry of northern European nations of an age long before the word even came from Italy goes now by the name of Ballad Poetry.

Dance-tunes and song-tunes have been freely interchanged in popular music at all times. A dance-tune exists of the thirteenth century with some of the words of a song of the *trouvères* written to it; this may be seen in Mr Hullah's "History of Music."

A writer in 1631, describing ancient modes of dancing, says the names of the dances "were taken as they be now, either of the names of the first inventors, or of the measure and number they do conteine, or of the first words of the ditties which the song comprehendeth, whereof the dance was made." In 1586 the same writer who speaks of the rabble of ballet-makers says, "There is not anie tune or stroke which may be sung or plaide on instruments which hath not some poetical ditties framed according to the numbers thereof; some to 'Rogero,' some to 'Trenchmore,' to 'Downright Squire'" (well-known dance tunes), "to galliards, to pavines, to jygges, to brawles" (different dances fashionable at the time).

Thus, "The Hunt is up," a song of Henry the Eighth's time, is mentioned a few years later as a tune for dancing. "Sellenger's Round," a popular country dance-tune mentioned in many books, has several songs put to it. "Dargason," which has the second title of the "Sedany," a kind of country-dance, has "a merry ballette of the Hawthorne Tree" set to it.

The "Frog Galliard," by Dowland, was adapted by the composer (1597) to words, for one voice with lute accompaniment, or for four voices without. It may well be quoted, as it is an example of the real part-song—a song in ballad-form, but harmonized for several parts or voices.

Ex. 6.

CANTUS, ALTUS, TENOR, & BASSUS.

Now, O now I needs must part, Part-ing though I

ab-sent mourne, Ab-sence can no joye em-part,

Joye once fled cannot re-turne. Sad dis-paire doth drive me

hence, This dis-paire un-kind-ness sends. If that

parting be of-fence, It is she which then of-fendes.

Besides the interchange of song and dance-tunes, much is said in old writings of singing and dancing together.

Carols in their first signification were songs accompanied with dancing, whether at Christmas or any other time. Gower speaks of a lady "dancing and caroling." An old writer describes Christmastide on the continent in the middle of the 18th century, and says:

"... A wooden child in clowtes is on the aultar set,  
About the which both boyes and gyrls do daunce and trynly jet,  
And carols sing in prayse of Christ."

This is still kept up as a custom in Italy.

Spenser says:

"The damsels they delight  
When they their timbrels smite,  
And thereunto dance and carol sweet."

A writer in 1653 gives an account of Christmas in Devonshire,

when "the poor labouring hinds and maidservants, with the plow boys, went nimbly to dancing . . . they skipped and leaped for joy, singing a carol to the tune of Hey:

"Let's dance and sing and make good cheer  
For Christmas comes but once a year."

The Morris and May-pole dances of old were danced and sung at the same time. "Light o' Love," in *Much Ado about Nothing*, was a dancing song. "Clap us into 'Light o' Love'—do you sing it and I'll dance it."

A writer of about the beginning of the 18th century speaks of "the dancing and singing of the Benchers in the great Inns of Court at Christmas," and says that "they hold, as I am informed, some privilege by dancing about the fire in the middle of their hall, and singing the song of 'Round about our coal-fire'" (which is a tune better known by the name of "Old Sir Simon the King").

The song described before, "We be three poor mariners," is also called a *Braule* or *Branle* of Poitou, which was a fashionable dance.

About the time of the Reformation, when Latin hymns were forbidden, carols were much used in the churches about the country, and were sung at all church festivals. It seems probable that as the word carol became restricted in meaning to the songs of the festival days, and later to Christmas songs, both sacred and secular, so the word ballet or ballad expanded to include the dancing song, as we find "A merry Ballet of the Hawthorne Tree" and the ballet "Who lyveth so merry" were both genuine dance tunes.

OLIVERIA PRESCOTT.

(To be continued.)

Anton Rubinstein presented Lassalle with a copy of *Il Demonio*, the fly-leaf of which bore this dedication, in the donor's handwriting: "On the 1st of June, 1881, a Demon rendered a Man happy! The Demon was Lassalle and the Man the composer of this score. In remembrance of this event, the Man has vowed eternal gratitude to the Demon."

FROM OUR ASTRONOMER.—What news of the second comet? I've got none, sir. You asked me to go out in the evening and be sure take a good glass. I did both. I took several glasses: strong ones. I've been out night after night and taken my glasses stronger and stronger, but I can't see that second comet. Where is it? I tried to see it from Greenwich, where the Observatory is, also the Trafalgar. As I couldn't dine at the Observatory, I was compelled to try and see the comet from the Trafalgar. Tried it also from Purfleet: delightful fish-curry at Wingrove's, quite as hot as the comet. Glasses not too strong here. Pommery, I think, '74, or thereabouts. Delightful evening, saw a lot of things from that balcony, but not the comet. Tried experiments at Hampton Court. Sadler's Pommery glasses here: rather stronger, but though we took it in Magnums, I missed the second comet, and the last train. Where is the second comet? Let me know directly you hear. Lovely weather for the river and sea-side. Shall try and get a glimpse of it from the sea-side.—Punch.

MR IRVING AND THE LYCEUM.—On Saturday evening Mr Irving's annual benefit was held at the Lyceum. The theatre was crowded in every part, and not even standing-room could be obtained by late comers. An exceptionally well selected programme had been prepared for the occasion—the last until the extensive repairs and alterations which the theatre is about to undergo are completed. The pieces chosen for the evening were Mr Leopold Lewis's adaptation of *The Bells*, Mr John Hollingshead's farce, *The Birthplace of Podgers*, in which Mr J. L. Toole played with immense success his original character of Tom Cranky, and a selection from Sheridan Knowles's play, *The Hunchback*, Mr Irving taking the part of Modus and Miss Ellen Terry that of Helen. The appearance of the popular lessee and manager was the signal for repeated rounds of cheering, again and again renewed during the evening. Bouquets in large numbers were thrown upon the stage, and Mr Irving had frequently to return to bow his acknowledgments. At the close of the performance he addressed the audience, retiring amid redoubled cheers, and twice again called before the curtain. Miss Ellen Terry, Mr J. L. Toole, and Mr Terriss, came in for a share in the "ovation."—Observer. (For Mr Irving's speech see another page.—W. D. D.)



## HENRY IRVING'S SPEECH AT THE LYCEUM.

"LADIES AND GENTLEMEN,—It is always my fate to appear before you as somebody else. You see I have doffed my wig, in order to get as near my own personality as possible, and prevent anybody from supposing that there is to be a continuance before the curtain of the pleasant little scene you have just witnessed. It is now my task to take leave for a considerable time of my trusty friends. It is not an easy or pleasant task, though I cannot help thinking that, after having seen so much of me, you will be a little refreshed by my absence. At any rate, I venture to hope that I may carry with me an earnest conviction of your undiminished regard. You may expect me, ladies and gentlemen, in accordance with a custom which I may call time-honoured, to say something about the season just ended. Well, if it is a monotonous, twice-told, thrice-told story of success, that is not my fault. I am not responsible. You will persist in compelling me to represent a piece so long that, in sheer despair, we are driven to try something else, which is immediately marked out for the same melancholy fate, and so you hunt us to the last night of the season, when it is difficult to recollect whether we played a hundred or a thousand and one nights in any particular production. We presented to you in the course of the season *The Corsican Brothers*, *The Cup*, *The Belle's Stratagem*, and *Othello*. I need not say I do not give them in order of merit, and though only one of these plays was absolutely new, I believe the rest were produced under conditions which gave them, at all events in this theatre, a novel interest, which your kindness did not allow to go unappreciated. The representation for nearly 200 nights of *The Corsican Brothers* showed that the piece, which was so great a favourite with Charles Kean, had lost none of its fascination. It was withdrawn in the midst of its career to make way for the Laureate's tragedy—*The Cup*, the success of which, I am proud to say, was equally gratifying to Mr Tennyson and to the artists who undertook the task of embodying his conceptions. I believe that the High Priestess of Artemis will hold a permanent place in your memories as one of the most beautiful of the dramatic creations associated with the name of Miss Ellen Terry. I need not tell you we might have been playing *The Cup* and *The Belle's Stratagem* at this moment if the opportunity had not presented itself of introducing on these boards my friend and fellow-artist, Mr Edwin Booth. Of Mr Booth's great qualities as an actor you have had no scanty proof, for, after representing at the Princess's Theatre with signal ability many of the leading characters in the Shaksperian drama, Mr Booth received here a nightly demonstration of enthusiasm which more than confirmed the great impression he had already made on the public, and which was as gratifying to myself as it must have been to himself. For myself I may say that his artistic fellowship, his high courtesy, and his single minded devotion to our common art, made Mr Booth's engagement in this theatre one of the most delightful associations in my remembrance; and, above all, I am gratified to think that it is an additional link to the many bonds of international amity and goodwill which it should be the pride of Englishmen and Americans to maintain. In connection with this subject I may advert to a step which exposed me to some lively criticism for the performance of *Othello*. I found it necessary to advance the prices in some parts of the house. I do not think that under the special circumstances that was a very extortionate proceeding. Through it I was enabled to pay Mr Booth a handsome sum for his services, and to get back the sum of money I spent on the production. I am sure no one begrudged me that. Without it I could not have invited Mr Booth to co-operate with us, unless I had pulled down the walls and enlarged the theatre. I did not exactly see my way to do that in the short time at my disposal; and it will be remembered that, on the nights *Othello* was not played, the ordinary prices only were charged. For myself, I should have been glad if I could have asked you to come for nothing; and at any rate I hope that, should Mr Booth be with us again, matters will have been so arranged that there will be no occasion to levy an extra tax on any of the patrons of the Lyceum, and if the theatre can be made to hold more money there certainly would be no necessity. You know that in another place taxes are sometimes talked of in this promising

manner without any very satisfactory result; so I trust that if, owing to some untoward accident, my anticipations should be unfulfilled, you will not visit the manager more roughly than the politician. I have now a painful announcement to make. During our five months' absence the theatre will be closed. This, as you may imagine, will entail a very heavy expense, I regret to say, and I am sure I shall have your sincere sympathy in my affliction when I state that I am going to make that expense still heavier by improving the ventilation, increasing your comfort in other ways, and by enlarging some parts of the house, especially the pit. I knew that statement would move you to tears of laughter. No doubt you are aware that amongst the playful little fables about myself, which some worthy people with a good deal of spare time are constantly circulating, was the story that I had lately purchased the freehold, or leasehold, or goodness knows what, of the Lyceum, for a hundred thousand pounds, fifty thousand pounds, anything you please. Some improved upon this, and said the theatre had been presented to me. I have had no such good or evil fortune. I have not given a hundred thousand pounds, because I don't possess it; and I have not paid fifty thousand pounds, for a somewhat similar reason. But what has happened is this. I have obtained a lengthened lease of the Lyceum; and through the excellent and friendly feeling which exists between the owner of this property, Mr Arnold, and myself, I have the lease under most favourable conditions, which will enable me in a very short time to make some important changes. I shall shortly have the lease of four houses adjoining this theatre, and the long-desired opportunity of greatly improving the entrance, exits, and frontage of the house, not forgetting that region which is my own immediate realm—namely, behind the scenes. I cannot tell you how delighted I am at this welcome prospect of increasing your comfort, and making the Lyceum in every way worthy of your patronage. I am sorry that the tether of my remarks has proved so long, but I will not trespass much further on your patience. During our tour through the principal cities of the United Kingdom we shall perform the plays which have won so much favour at your hands. On our return the next Shaksperian play I intend to present is *Romeo and Juliet*. After *Romeo and Juliet*, *Coriolanus* will be our next Shakspeare venture; but whether Mr Marshall's play, or Mr Merivale's *Bride of Lammermoor*, which he has written for us, or Mr Will's *Rienzi* or *Olivia*, which I now possess, will precede it, I must leave in the womb of time. I shall reopen with my friend James Albery's comedy, *The Two Roses*, and, if all be well, on the 26th of next December, which, I believe, is a Bank holiday, for I have been looking in the almanack, Mr Digby Grant will be at home with his little cheque, flattered and honoured to receive any visits from inquiring friends. The cast of *The Two Roses* will include Miss Ellen Terry, Miss Louisa Payne, Mr Howe, Mr Terriss, Mr Johnson, and your humble servant. I shall hope for your favourable verdict. It only remains now that I should thank my colleagues for their most zealous co-operation. To Miss Ellen Terry, to Mr Howe—the evergreen John Howe, who has lately joined us, and I trust will long remain—to Mr Terriss, to the Lyceum company, one and all, I tender my most hearty acknowledgments; to that oldest and best of friends and most buoyant of humorists, Mr Toole, who is so much at home with all of us, that all London, I might almost say all England, is the *Birthplace of Podgers*, I can only say I am deeply sensible of the services he and his company have rendered me to-night. And now, ladies and gentlemen, I must say farewell. Like Sir Peter Teazle, I leave my character behind me, but without misgiving. In all places, and on all occasions, I shall ever be sensible of my lasting debt to my loyal and good friends, whom I am proud to think I have grappled to me with hoops of steel."

LEIPZIG.—A certain Voigt has bequeathed 8,000 marks to the Gewandhaus Concerts Society on condition of their giving every year, or at least every two years, a model performance of Beethoven's Ninth Symphony, for which the sum of 300 or 600 marks, respectively, is to be distributed among the members of the orchestra, as is likewise the capital itself, should the Society be dissolved. The centenary of the Gewandhaus will be celebrated this year, the first concert having been given under the direction of Adam Hiller, on the 21st November, 1781.

MR IRVING AND HIS GERMAN BROTHERS IN ART  
HERREN BARNAY AND TOOLE.

On Sunday evening Mr Henry Irving entertained several members of the Meiningen Company and some English friends to dinner. It had been proposed to dine in the famous old Beefsteak Room, which is now part of the Lyceum premises, but as there was more space on the stage, the ball-room scene in *The Belle's Stratagem* was set, and the table laid on the boards at right angles to the footlights, so that the slope of the stage might not raise those on one side of the table some inches above their friends opposite. Long speeches were considered unnecessary, but Mr Irving said a few words of hearty welcome to his guests and of the most cordial admiration for their performances. Herr Barnay responded, in English to begin with, but, declaring that when he spoke from his heart he must speak in his native tongue, he lapsed into German. The admirable Mark Antony dilated on the deep reverence the Meiningen Company felt for Shakspeare. Owing to the remarkable translations made of him by Schlegel and others, they looked on the Englishman almost as a compatriot, and he was as much the object of their homage as their own poet Goethe himself. Herr Barnay then expressed recognition of the fact that his friend Irving had done for the English stage the same good work that the Duke of Saxe Meiningen had done for the German. It had been the aim alike of the German Duke and the English manager to raise the standard of the classical drama, and both had achieved their object. A few remarks in English from Mr Comyns Carr and in German from Mr Palgrave Simpson summed up the subsequent speeches, with the exception of a short address from Mr Toole, who mixed his languages as he went on. It is a curious fact that Mr Toole's German should have been so extraordinarily fluent that the Germans themselves could not understand it—neither, indeed, could the English, and until Mr Toole chooses to furnish a key to his speech the substance of it must remain hidden. When an adjournment to the Beefsteak Room was made, another of Herr Barnay's accomplishments was displayed. With brilliant executive power, and what was evidently a comprehensive appreciation of the original, the German actor gave a humorous imitation of Abbé Liatz's performance of a fantasia on the pianoforte. That a most cheery evening was spent—to say nothing of a morning, for the sun was high and hot when the last of the guests departed—need hardly be added.

I. S. D. N.

Miss E. ELLIS, to whom was awarded a silver medal for piano-forte playing at the distribution of prizes in the Royal Academy of Music on Saturday, is the same young lady who met with such general approval for her excellent performance of Kalkbrenner's Concerto in D, at the last public concert of the Students in St James's Hall.

ROYAL ITALIAN OPERA.—The "Gala Nights" were as brilliant as could be expected, and as brilliantly attended. The opera selected for Mme Albani being *Faust e Margherita*, and that for Mme Patti *Linda di Chamouni*, it will suffice to add that both accomplished artists were in their happiest vein, and that success was in proportion to their merit. Seldom has applause been more genuine and frequent; seldom have so many bouquets of all sorts, shapes, and devices been flung upon the stage. Mme Sembrich had no "gala," though eminently deserving of one, inasmuch as to her alone we are indebted for bringing to light again Mozart's *Il Seraglio*, an opera which, from one end to the other, never ceases to be melodious, as, considering the undramatic character of its libretto, it never ceases to be dramatic. This revival and the production of Herr Rubinstein's *Il Demonio* redeemed the pledges contained in Mr Gye's prospectus with reference to "novelties"—Rossini's *Otello*, with Mme Patti as Desdemona, and the *Mefistofele* of Signor Boito, which were only conditionally referred to, being postponed to a more convenient occasion. The various incidents of the season just expired (a season of some three months' duration) have been followed so closely that recapitulation would be superfluous. Among the singers previously unknown to this country (Mme Sembrich and M. Lassalle belonging to last year's new importations, while Mme Trebelli who succeeded from the other house is a too familiar figure to take into account) those who created the strongest impression are Mme Firsich Madier, a dramatic soprano, and Signor Mierzwinski, a "robust tenor," both acquisitions of legitimate value. The

others—Mdlles de Reské (mezzo-soprano) and Elly Warnots (soprano), Herr Labatt (tenor), MM. Dauphin and Gresse (basses)—should they return to us will be welcome, but should they not, will speedily fade from the memory, useful and talented in various degrees as they undoubtedly are. About the long-tried members of the company no more need be said than has already been said in the notices of their successive impersonations. Enough that the season came to an end on Saturday night, with a second performance of *Linda di Chamouni*, the leading characters by Mesdames Patti and Scalchi, Signors Marini, Cotogni, De Reské and Ciampi, that there was a densely-crowded house, and that, after the opera, the National Anthem was given, Mme Patti singing the opening verse. It is but just to add that the new conductor, M. Dupont, has shown himself a worthy associate of Signor Beignani, and that the orchestra, with Mr Carrodus as solo violinist, generally maintained its repute. The ballet, too, reinforced by the acquisition of Mdlle Viale, a *première danseuse* of real ability, has, as usual at this house, been thoroughly well cared for.

HER MAJESTY'S THEATRE.—Mr Mapleson has also brought to a close a short season, the course of which has been marked by a single novelty, in the shape of an opera called *Il Rinnegato*, composed by a Hungarian amateur of distinction—Baron Bodog D'Orcey. This, though presented four times, cannot be recorded as successful. The enterprising *impresario*, to whom the public is indebted for the revival of not a few masterpieces of the past, comprising, among others, Cherubini's *Medea* and Gluck's *Iphigenia in Tauride*; also for the first introduction to this country of Otto Nicolai's *Merry Wives of Windsor*, the *Fliegende Holländer* of Wagner, Gounod's *Faust*, Bizet's *Carmen*, Boito's *Mefistofele*, &c.—had to contend with difficulties at the beginning of the season, which more or less influenced the fortunes of his undertaking to the very last. These, however, having already been dwelt on, may pass without further comment. What Mr Mapleson was really able to do he did fairly well, deriving no unimportant aid from his conductor, Signor Arditi, who, without the co-operation of Signor Faccio from the Scala, where the recent massacre of *Don Giovanni* and the failure of Boito's *Mefistofele* (which, thirteen years earlier had already failed there in its pristine shape) have been topics of discussion in most Italian towns, performed his onerous duties to the general satisfaction. Signor Arditi, however, had a competent orchestra (with M. Pollitzer as *chef d'attaque*) under his direction; and that is a matter of no small consequence. The time that elapsed before the first appearance of Mme Nilsson caused much disappointment; but when, at the eleventh hour, she did appear, the brilliant and fascinating Swede was greeted with all the old warmth. Her assumptions during the brief period of her engagement were the Marguerite of Gounod and the Margarita of Boito, the Mignon of Thomas, and the Elsa of Wagner's *Lohengrin*—too few and far between, it must be owned, but enough to whet the appetite for more. Meanwhile Mr Mapleson brought forward some new singers of promise, to strengthen a company already by no means weak. From among these may be singled out Mdlle Adalgisa Gabbi, a soprano of considerable promise, as was clearly shown by her successive performances in *Aida* and *Il Trovatore*; and Mdlle Emma Juch, a young aspirant, with a soprano voice, both pleasing and flexible, who is already a good step on the road to becoming a singer, and, with further experience, aided by intelligence not to be denied, may eventually become an actress. The return of Mdlle di Murska, who still surprises by her facile vocalization in Dinorah and the Queen of the Night, was greeted with hearty friendliness. About the achievements of the artists whose names and talents are already familiar to our operatic public—such, for example, as Mme Marie Roze, Miss Minnie Hank, Mdlle Tremelli, Mr Joseph Maas, Signors Campanini, Galassi, Del Puente, &c., enough has been written in articles devoted to the season's gradual progress; but it may be added that the re-engagements of Mdlle Lilly Lehmann and Signor Nannetti were well advised, as materially enhancing the efficiency of the *ensemble*. Signor Ravelli, too, the new tenor of last year, rendered good service, and the ballet, effective as always, was again fortunate in the possession of the graceful and agile Mme Cavallazzi as leading dancer. The theatre closed on Friday night (when to re-open is yet a matter for conjecture), with a performance of *Mefistofele*, for the benefit of Mr Mapleson.—*Graphic*.

## TO CORRESPONDENTS.

R. S.—The London agent of Mme Annette Essipoff is Mr Werth of Regent Street.

OPERA-LUNATIC. — No. Tremelli played Martha in *Mefistofele* when Anna de Belocca had gone and Marie Roze succeeded Nilsson as Mignon.

G. FISHERY.—Read Dr Coughing *On Graves*, with appendix and notes by John Sipelas Further.

DR QUENCH.—You put the cart before the horse. Cherubini wrote *Medee* and dedicated it to Méhul. Méhul wrote *Adrien* and did not dedicate it to Cherubini. Dr Quench is misbegotten on all his points.

## BIRTH.

On the 26th inst., at 61, Boundary Road, St John's Wood, N.W., Mme EDITH WYNN, the wife of Aviet Agabeg, Esq., Barrister-at-Law, of a daughter.

## DEATH.

On July 20th, at his residence in King William Street, Strand, Mr Samuel Emery, the comedian, aged 67.

On July 23rd, at his residence, The Parade, Northampton, Mr PHILIP ABEL, aged 72.

On Saturday, July 23, Mr HALBERTSADT, a well-known musician, aged 68.

## The Musical World.

LONDON, SATURDAY, JULY 30, 1881.

## PILLS FOR CANDIDATES.

(Administered by Dr Beard.)

## TO SIR JULIUS BENEDICT.



DOCT MUSICIAN!—Thou who didst witness the massacre, by a Wechwoytynz furibond, not long ago, at a certain Recital, of those innocents, "Moto Continuo" and "Polacca in E major," the compositions of one Weber, whom thou knewest, answer (on pain of raising the ghost of thine inspired master) the above invitation to a play at Fugue, thereby obliging

*Fish and Volume.*

*Ditto Beard.*

## TO WILHELM GANZ.

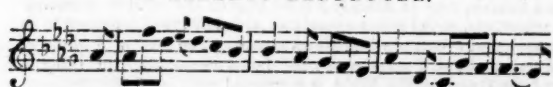


Carry on (my placid Guglielmus) the above, and by such means avert the just (because explicable) wrath of

*Fish and Volume.*

*Ditto Beard.*

## TO ALBERTO RANDEGGER.



'STRUSSISIMO!—continue above melody to the first full close in D flat, and thereby oblige

*Fish and Volume.*

*Ditto Beard.*

SIR MICHAEL COSTA was present at the Royal Italian Opera on Saturday night, for the final performance of the season, when *Linda di Chamouni* was performed a second time, with Mme Adelina Patti as the heroine.

MISS MINNIE HAWK took wing for Blankenberg on Monday. From Blankenberg she flies towards the Oberland Alps, to pass her usual summer holiday, whence (hawk-like) she can swoop down, catch and devour a variety of the smaller birds of song.

## SARAH BERNHARDT AND IRISH POVERTY.

Sarah Bernhardt has been in Dublin, and has received an "ovation." An ovation may be a shower of rotten eggs thrown at an unpopular candidate, but the ovation in this case was far more agreeable. Sarah Bernhardt has been in London, in Brighton, in Birmingham, in Liverpool, in Manchester, in Glasgow, and other important towns, but in no town have her receipts equalled her receipts in Dublin. This is entirely owing to the poverty and down-trodden condition of Ireland.—*Punch*.

## LIKES AND DISLIKES.

TO SHAVER SILVER, ESQ.

DEAR SILVER,—I like not the enclosed progression:—



Do you, old Silver?

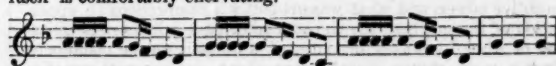
LONG.

*Out-of-the-way Club, July 28.*

[Mr Silver not being within ear-shot was telephoned. His answer (by telephone) is subjoined:—

"Yes. I like everything he writes. He has many sides."

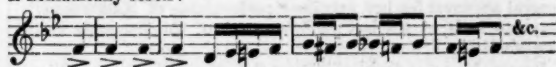
I share the opinion of Lord Long. Nevertheless, the melody itself is comfortably enervating.



Equally so what precedes it:—



But these are Caucasian. The undergoing, it will be allowed, is nomadically ferox:



and its companion melody (though superfluously second) as languid as the hart that pants:—



Also what follows:—



And again—



But the working out and development in either instance are wanting in sides.

*Dr Dinger.]*

*Liebtlich!—Ditto Beard.*



RICHARD WAGNER AND JOHANN HERBECK.\*

(Continued from page 470.)

WAGNER is cruel towards the Imperial Operahouse; he treats it with condescending compassion as though it were a country theatre. Whether his contempt was then justified by fact it is not for us to say here. But we cannot refrain from again referring to Liszt's letters for the purpose of directing attention to another striking contrast. About a year before *Die Meistersinger*, Liszt's *Elizabeth* was to be performed in the Concert-Room. It was a question who should take the principal part. To Wagner, as we know, the existing resources never seemed sufficient; he required the management to make "fortunate engagements with artists from elsewhere," for his friends were sending him terrible accounts of the singers in Vienna. Liszt had quite different views and quite different friends. Of the low state to which the personnel of the Operahouse had sunk, he had apparently not heard a syllable; on the contrary, he wrote to Herbeck:

"There is only one point about which I should like to be assured in connection with the Vienna performance, namely: the non-engagement of singers from elsewhere. It is always the best and surest plan to manage matters properly one's self without other people's aid. I have heard many satisfactory accounts of Mdlle Ehn. She would particularly oblige me by accepting the part of Elizabeth; it is not an ungrateful one, and, should she desire any little alterations, I would most willingly carry them out."

This is not merely the concession of a man of the world, or a mere freak of politeness, for Liszt returns repeatedly to the subject:

"Let us, therefore, keep to the two points: a. All the parts of *Elizabeth* are to be sustained by the regular artists of the establishment; and, b. the critics are to be worried with this work only."

And how does this amiable man bow before the fair singer of whom Wagner, without having heard her, can say nothing save what is bad:

"I am much pleased with Mdlle Ehn's kind readiness to meet my views, and beg you to give our *Elizabeth* my most sincere thanks. The part shall not cost the gracious artist any unusual exertion; she can act *ad libitum* with regard to all possible changes, fermatas, dottings, and ornaments. Do not write anything more to me about this, but simply try all you can that Mdlle Ehn may feel comfortable and at home in my poor strains."

[Liszt is more of a Parisian than Wagner.—Mr Blidge.]

"Gracious artist," "can act *ad libitum*," "my poor strains"—we do not think so much humility ever came from Wagner's lips, nor can we expect it should. He, the creator, stands at such a height above the creatures who celebrate divine service according to the religion of those who believe in him, that, when holding communion with them, he can find no expressions save those of a god towards his worshippers. He is moreover, always dissatisfied. Dissatisfaction in his case has developed into second nature, and there are reasons enough to explain and excuse the unpleasant phenomenon. What affects one most unpleasantly in his letters is his unlimited indulgence in abuse and his grumbling for grumbling's sake. He did not hear *Die Meistersinger*; what right had he to condemn the performance? What need to borrow the ears of his fanatic agents? And, when Herbeck had demolished the reports forwarded by the eavesdropping errand-boys of criticism, how little cause remained for just complaint! That a trombone was used for a bull's horn, and a guitar for a steel harp, constituted finally all the shortcomings of which the composer, after receiving a report from "a really competent authority"—the other reports did not, therefore, emanate from equally satisfactory sources—had still to complain. For what trifles are letters sometimes interchanged by great men, be the inciting cause a musical instrument or a double saddle! Here, again, we find Herbeck ready to repel an attack:—

"I must first inform you that *Die Meistersinger* will be performed to-morrow for the fifth time. The success was equally great on the second, third, and fourth nights (the applause and opposition were louder on the first), but the opposition is gradually becoming fainter. I heard the opera twice in Munich, and, though I am the conductor here in Vienna, I maintain that, apart from certain details, our performance as a whole need not fear a comparison with Munich. I

can reckon only with given factors. The work was confided to the best members of the Imperial Operahouse; Walter, Beck, and Ehn, are favourites, I might almost say the only favourites with our public, which believes in them, and, for that reason alone, it is my unshakable conviction that any other cast would have been prejudicial. My knowledge of the state of matters here and of people's likes and dislikes tells me: Mdlle Mallinger, whom, as far as my own feeling goes, I rank above all other living German singers with whom I am acquainted, would not have found her physical powers suffice in such a gigantic house as ours in Vienna. Nay more: the public, accustomed to and spoiled by fine rich voices, would have felt disappointed in the extraordinary expectations founded on Mdlle Mallinger's great reputation, and the work would have suffered in consequence. The same applies to Betz. Beck is considered by the public and the critics as an unrivalled Sachs, and I do not think it would be advisable to put anyone else in the part. It is characteristic of Beck's impersonation, possible only in consequence of his iron will and earnestness, that, notwithstanding the ponderosity of his voice, he keeps exact rhythm and, so to speak, does not let a single word fall from his lips without being understood. Now, how about the bull's horn and the lute? Both were ordered in Munich by the Secretary to the Theatre. The cowhorn arrived, but competent judges declared that no reliance was to be placed on its mouthpiece. I would not and could not expose the final effect, nay: the very fate of the second act, to the chance of being ruined by an unfortunate accident, not improbable when all concerned were in such a state of excitement; I was the less inclined to run such a hazard, because the ill-disposed section of the public, already prepared, by hostile journalistic influence, to look upon the 'cudgelling scene' with an unfavourable eye, would have received with uncontrollable laughter and applied for their own purpose any mistake which might happen with the G flat—F sharp. Do not forget, respected Master, that at the first performance we were certainly standing with one foot on the enemy's ground, and that there were foes within and without. It is true there were, also, many friends, but then we can never know how many will stand firm when it comes to blows. I was, therefore, urgently necessary to be careful as to the course pursued. If your informants are truthful, they must bear witness that, as regards the performance, there was not a single thing down to the smallest detail which could be used as a weapon by your opponents. The watchman's signal, by the way, was given with good drastic effect on a strongly-made bass *Flügelhorn*.

"Instead of the steel harp ordered in Munich there came the information that the instrument-maker could not supply such an instrument under three or four months; I must, it is true, confess that, owing to negligence, the instrument was not ordered more than about five weeks before the projected performance; that, despite the many places where *Die Meistersinger* had been played, the manufacturer would have no metal-harp in stock, was something of which no one, unfortunately, thought. The instrument struck me as extraordinarily important, but not so indispensable that we should postpone the performance for two or three months on its account. I had recourse to a mandoline-like instrument which was made in a hurry, but, of course, possesses a clear and sharp natural tone. That the makeshift hitherto employed does not please me I need not assure you; but it was not adopted, for economical reasons, since a performer engaged to play it receives ten florins each rehearsal and fifteen each performance, while the steel harp will be given to the regular harpists. Meanwhile, I have taken the necessary steps for procuring an instrument of the proper description.

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"As I have already announced telegraphically, the fifth performance took place last Friday. The subscription list was suspended, the house quite full, and the applause more intense than at any of its precursors; the *finale* to the second act, up to the last note, was listened to in devout silence, and then came uproarious applause; not a single hiss. All concerned, performers and public, spent an exceptionally happy evening. The new Eva, Mdlle Boese, is very good and, thanks to the equal quality of her voice in every register, is heard to especial advantage in 'O, Sachs, mein Freund' and the Quintet. With regard to the complaints about the acoustic qualities of the new house, I have something to observe. 'The house is one of the best operahouses for sound; but it is certainly a big house.' Such is the opinion—pray do not fly out—of the barward and *impreario*, Ullmann, whose judgment in such matters is not without weight for me, because, if only from interested motives, he has to take them into consideration; because, moreover, he is hard of hearing, and, therefore, requires the sound to be distinct; and because, finally, he is acquainted with nearly all the operahouses in the world. And now, in conclusion, I must make one more request. The management here begged last autumn for the revised score of *Tannhäuser*, as given in Munich. The answer was to the effect that

\* From the Vienna Neue Freie Presse.

it could not be spared. May I beg you, at your convenience, kindly to inform me how our theatre can obtain the said score (of course, on payment of the regular terms for the right of performance)."

After the able champion of our Operahouse had thus raised his conciliatory voice in the matter of the bull's horn, steel harp, &c., it was time for the composer to put on a friendly face. He did so. But he still found it difficult to seem pleased. That there were good singers in Vienna, and that, generally, there could be any good singing without his presence, was something beyond his conception. To indulge in unconditional praise was for him a sheer impossibility. The following letter is calmer in its tone and almost resigned: No denying that German operatics were in a wretched plight; people however must make the best of such a state of things; but he is churlish even when doing the amiable, and there is an expression of contempt playing round his lips even while recognizing the services rendered by Herbeck to the holy cause:

"MY DEAR SIR,—I can assure you that I am sorry for the frame of mind wherein you feel impelled to begin the exhaustive letter for which I to-day have to thank you. Though becoming more and more difficult as to what invitations I accept, I think that, had I been duly asked in proper time, I should have gone to Vienna and thereby spared you many of the difficulties which necessarily beset you in the performance of *Die Meistersinger*, without detriment in the eyes of well-disposed persons to your well-earned fame. This is my chief feeling on the subject. Above all I am sorry that, owing to my absence, you should have been troubled with so many difficulties on my side, necessarily springing from uncertainty as to the results of the performance. To put you at your ease on this score is the principal motive of this letter. I trust above everything that you will be satisfied with the sincere assurance that I do not entertain the slightest doubt either of your deliberate judgment or of your admirable acquirements and capabilities; on all these points, most honoured friend, even before the present ordeal, I was thoroughly easy. Though I may have had to take into account your want of experience of so highly complicated a subject as opera, I willingly admit that this is not a case to which any serious importance should be attached, if only because I am not aware whom I should under the circumstances have had to select in preference to yourself.

"One fact, however, you must accept, namely: that I pity you for having entered on so arduous a task without being able to calculate, so to speak, on receiving any thanks. A really fitting company was not at your disposal, and this is perhaps the sole point on which it will be difficult for me to agree with you. You know my opinion of Beck. That you should consider yourself still bound to excuse Walter's other defects by referring to his rich voice, etc.\* (which the Viennese public demand), affects me the less, because, at the very time when badly trained palate-voices of this description were leading people astray, I pronounced this gentleman's voice utterly repellent. Such voices are soon ruined, and to hear 'Walter' constantly praised as the favourite of a public partial to rich voices, makes me angry and exceedingly suspicious of all praise whatsoever. Pirk is pronounced admirable, but of him I hear nothing save what is unconditionally eulogistic. The women, one and all, seem to belong to the Salvi-Offenbach school. Now listen, most respected friend. All these are things which I would beg you not to ignore and, moreover, not attempt to excuse. On the other hand, be all the more firmly assured that I am delighted once more at hearing of your admirable orchestra and its admirable performance. Let us keep to that! Whether that alone is sufficient to enable the Vienna public properly to appreciate the spirit of an essentially dramatic work, Heaven only knows! But, in the wretched state, as described by me, of German opera, we—you among us—can for the moment keep to nothing else.

"Your question as to the new scenes in *Tannhäuser*, at once set me anxiously thinking again. Vienna and Berlin are certainly the only places where the ballet-scene at any rate could be well performed. In order that I may, before my death, see *Tannhäuser*, also, given exactly in accordance with my notion, I have resolved to wait till one of these two theatres should take it into its head to ask me to bring out the work correctly. For this there is required not merely excellence in the ballet, but especially such a representative for the highly eccentric character of *Tannhäuser* as at present, since Schnorr's death, I unfortunately do not know in Germany. I must

\* "Walter's other defects" ("Das Sie mir immer wieder Walter wegen der Stimm-Üppigkeit u. s. w. gegen übrige Mängel entschuldigen zu dürfen glauben"). I was not previously aware that a rich voice was a defect, but, as the Master says so, it must be. We live and learn.—TRANSLATOR.

quietly wait and see whether such a one is discovered in my lifetime; without such a one, under no circumstances will I undertake a *Tannhäuser* performance; and without myself I will not allow my new scenes to be represented anywhere. If the Munich Intendancy were to let you have a copy of them, it should—!"

"So, then—respected Herr Herbeck, do the best you can with *Die Meistersinger*? Were I very vain, I should congratulate you, as the protector and champion of my work, on being ridiculed by the Viennese Jews and incidental Christians. But I merely say: never mind, and console yourself with your most devoted

"RICHARD WAGNER

"(Who is no better off than yourself.)"

"Lucerne, 1st April, 1870."

"I recommend to you most cordially my young friend, Hanns Richter, bearer of these lines."

What is here given as a postscript is in the original a separate little note. Let the reader mark it well. On that little note we read for the first time the name of the apostle; by the aid of that little note has Hanns Richter made his way in Austria. It is very certain that no one suspected the mysterious power of the postscript less than did the composer when he penned it.

The words are hastily jotted down and much less carefully written than those in the letter. We see that Wagner was in a hurry and had not the most remote idea he was manufacturing another favourite apostle. But nothing exceeds the wit of chance. Is it not strange that in the very letter in which Herbeck's acquirements and capabilities were most graciously acknowledged as useful at a pinch, Hanns Richter, the future Wagner-conductor, *par excellence*, should be recommended? And is it not a well-nigh comical circumstance that the letter should be brought to the conductor "in preference to whom" the composer was not for the moment aware what other person he should "have had to select," by the conductor subsequently preferred to every one else?

*Habent sua fata*.—thus does fate play with letters and postscripts. The scrap of paper was a grant of artistic arms. Hanns Richter should beg the owner to give it him so that he may have it framed and glazed.

(To be continued.)

#### CONCERTS.

An excellent performance of sacred classical music was given on Friday evening, July 22nd, by the Choral Society of the Marylebone Presbyterian Church (Rev. Donald Fraser, D.D., minister), conducted by Mr Sinclair Dunn (choir-master), assisted by students from the Royal Academy of Music. The first part included Sullivan's "Hymn of the Homeland," Macfarren's "The Lord is my Shepherd," Mendelssohn's "Morning Prayer," and "The Lark" (double canon), all admirably rendered. Miss E. Clements, who sang a recitative and air from Handel's *Sceneca*, which elicited a "recall," has a fine soprano voice and brilliant execution. Miss R. Dafforne, contralto, gave Mendelssohn's "But the Lord is mindful" (*St Paul*) with great feeling, and was also re-called. Curschman's "Protect us thro' the coming night" was well rendered by Miss Hall, Miss Dafforne, and Mr Dunn. Miss Hall also contributed Gounod's "Ring out, wild bells," in which her rich mezzo-soprano was shown to great advantage. She, too, was re-called. Sterndale Bennett's beautiful quartet, "God is a Spirit" (*Woman of Samaria*), effectively rendered by Misses Clements and Dafforne, Messrs Dunn and May, met with unqualified approval. Mr May sang "Pro Peccatis," from Rossini's *Stabat Mater*, and "Arm, arm, ye brave," from *Judas Maccabeus*, both of which showed him the possessor of a fine bass, perfectly under control. Choir-master Sinclair Dunn, who is gifted with a tenor voice of good quality, gave "Be thou faithful unto death," from Mendelssohn's *St Paul*, and "Call forth thy powers," from *Judas Maccabeus*, the former with true expression, the latter with considerable power. The second part of the programme comprised a selection from *Judas Maccabeus*, including "From mighty kings," by Miss E. Clements, and "Father of Heaven," by Miss E. Dafforne (both re-called), with the choruses, "O Father, whose Almighty power," "See, the conquering Hero comes," and "Hallelujah." Messrs Wood and Goodall played the accompaniments, on the pianoforte and harmonium, in a highly efficient manner.—W.

MISS CATHERINE PENFA.—This young professor—one of our most promising sopranos—gave her first concert at the residence of the Viscount and Viscountess Folkestone, No. 8, Ennismore Gardens, South Kensington, on Friday afternoon, the 15th inst. The programme included solo and concerted vocal and instrumental music



of a varied character. Besides giving Salaman's new song, "Sweet, have the roses," in a charmingly unaffected manner, Miss Penna sang Lucantoni's duo, "Una notte a Venezia," with Mr Bernard Lane; Verdi's dramatic trio, "Solvingo errante," with Messrs Lane and Hayes; and Gounod's "Romeo Valse," "Nella Calma," her brilliant execution of which elicited a loud and unanimous encore. Among other most noticeable vocal performances may be named Mr Hayes' "Lascia amor" and Mr Winn's "Oh, ruddier than the cherry," both accompanied by Mr Charles Salaman, who, besides accompanying the chief part of the solo vocal and instrumental music, performed, with the composer, Mr Osborne's effective duet for pianoforte on airs from Gounod's *Faust*, as, also, two of his own latest pianoforte solos—"La Morenita" (*Habanera*) and "Pegasus," a "characteristic melody." Mr Salaman's daughter, Miss Alice Salaman, an amateur of considerable artistic talent, gave her father's "Linger not," and took part, with Messrs Lane, Winn, and Hayes, in "Chi mi frena," from *Lucia*. Mr and Miss Elliott, amateur vocalists, also added to the attractions of the concert by their performances. Mme Therese Liebe's pure, classical style was specially noteworthy in the two violin solos with which she charmed her audience. Mr Theodore Liebe and Herr Oberthür performed effective solos on the violoncello and harp. The audience was select, but as numerous as could be expected in such tropical weather.

#### PROVINCIAL.

**NORWICH.**—The series of recitals in St Andrew's Hall was brought to a conclusion on Saturday. There were two performances; that in the afternoon was attended by a very large audience, due to its being announced as the last "afternoon," and the excellent programme provided. In the evening a popular selection also induced many citizens to avail themselves of the opportunity of hearing the organ. The idea of popular recitals is good, and, if judiciously carried out, may become remunerative. Our Corporation organist, Dr Bunnett, has reason to be gratified with the result of his efforts, some five to six thousand people having attended the recitals, which have been continued, with few intervals, week after week since the opening of the organ in October. The programmes have been interesting both alike on account of the ability of the player and the works performed comprising Handel's Organ Concertos, Bach's Preludes and Fugues, Mendelssohn's Organ Sonatas, examples from the French school by Guilman, Wely, Batiste, Lemmens, Gounod, &c., and from the English by the late H. Smart, Doctors Wesley, Bexfield, Crotch, Arne, Spark, Hiles, and others. Altogether nearly three hundred pieces have been given, representing eighty-five composers, thirty-seven of them English. Dr Bunnett well deserves some relaxation from his labours; but we hope to see him at his post again after the Festival, in the programme of which we are pleased to see his name down for a solo. An organ solo, with orchestral accompaniments, will be a feature at our great music meeting.—*Norfolk Chronicle*, July 23.

**MANCHESTER.**—The Lyceum company began their holiday by a journey to this city, for the purpose of giving a benefit to an old Manchester favourite, Thomas Chambers, thirty years associated with the Theatre Royal. Mr Irving, with his usual generosity, paid the expenses of his company, and Miss Ellen Terry gave her services. The event has created much interest, especially as Mr Irving spent part of his youthful career as an artist here, and played Hamlet for the first time. A recital by Miss Terry of an address written by Mr Fox Turner, was followed by the drama of *Charles I.* Mr Irving received a gratifying ovation. Mr Howe, another old favourite, who took the part of Huntley, was also cordially welcomed. The audience was deeply touched by the pathos of the closing scene, which was followed by a display of enthusiasm seldom witnessed in a Manchester theatre. Mr Irving and Miss Terry were summoned before the curtain and cheered to the echo. Mr Chambers being called upon for a speech, expressed his gratitude to Mr Irving and to all who had assisted in the benefit. The performance realized an exceptionally large sum. To-morrow night Mr Irving is to be entertained at a banquet in the Arts Club.—*July 26.*

**ROYAL ACADEMY OF MUSIC.**—At the annual distribution of prizes in the Royal Academy of Music (on Saturday afternoon) Lady Frederick Cavendish officiated, in place of Mrs Gladstone, who has more than once undertaken that kindly task, but was unable to do so on the present occasion. The address of the Principal, Professor G. A. Macfarren, at the conclusion of the proceedings, was full of interest and made a sensible impression. A full report in our next.

#### THE LONDON ACADEMY OF MUSIC.

On Thursday evening in last week (July 21) the annual ceremony of presenting medals to the successful competitors for prizes took place in St George's Hall, the officiating musicians being the veteran Sir Julius Benedict and Professor Wylde, Principal of the Institution. Several hundred students and their friends assembled to witness the proceedings and listen to the excellent vocal and instrumental selections which formed the programme and exhibited the remarkable proficiency attained by the performers. Amongst those who particularly distinguished themselves were Mr W. H. Burgon, a bass, with a fine and well-cultured voice; Miss Dunbar Perkins, an excellent performer on the violin; Miss Edith Greenop, a young pianist of great skill, fine touch, and power; Miss Lucy Carreras, already a favourite and admired vocalist at the Academy concerts; Master Skuse, a young violinist of excellent promise and ability; Mr C. Ellison and Mme Estelle Emrich, both vocalists of no ordinary culture and talent. Miss Margaret Okey, the fortunate competitor and worthy recipient of the medal offered by the Society of Fine Arts, fully justified the distinction conferred upon her by her admirable performance of Liszt's *Rhapsodie Hongroise*, and Miss Kate Chaplin, as the second lady violinist of the concert, demonstrated how thoroughly adapted this instrument is to well-trained feminine executants. After some prefatory remarks by Professor Wylde, Principal, Sir Julius Benedict commented on the difficulty of according precedence amongst so many really talented young pianists, and said he felt obliged to compromise certain rival claims by recording them under the term "equal." The difficult and ambitious character of the music given in the programme, and the perfect freedom and mastery displayed by the executants, excited general admiration, and called forth loud demonstrations of approbation. The examination of the Academy students, who number several hundred, revealed an amount of practical culture and theoretical knowledge which speaks well for the progress of musical art in a country so generally, and perhaps unjustly, stigmatised as "unmusical."—*Echo*, July 26.

MR SANTLEY has gone to Italy, for a brief repose from his professional labours. He left on the 22nd inst. and took Gibraltar on his way.

THE Carl Rosa operatic company leave London to-day for Liverpool, where their new "provincial" tour begins. Mr Rosa himself is now in London.

MR BRINLEY RICHARDS, we regret to learn, is seriously unwell, and has been ordered by his medical advisers to give up, for a time, all professional business.

THE Promenade Concerts at Hengler's Circus are going on prosperously and merrily. With so jovial, competent, and popular a conductor as Mr Weist Hill, and the resources he has at command, the case could hardly be otherwise.

"The French papers"—says "Cherubino"—"are industriously spreading a report that Messrs Novello have agreed to pay M. Gounod £4,000 for his new oratorio" (*The Redemption*—written for the Birmingham Festival of 1882). "Those who like to believe it are at liberty to do so." (I am hardly so inclined.—*Dr Bildgt.*)

THE professors and pupils of the Royal Normal College for the Blind gave a concert on Saturday at the Alexandra Palace, when Sterndale Bennett's *Woman of Samaria* was very creditably performed, the leading singers being Misses A. Campbell and M. Reece, Messrs A. Hughes and J. West.

MR F. H. COWEN, with the co-operation of Mr Henry Hersee, his librettist, has completely remodelled his opera, *Faustine*, which is to be comprised in the repertory of Mr Carl Rosa's series of performances at Her Majesty's Theatre. Mr Cowen would have been better advised had he written a new opera, instead of furbishing up an old one.

THE whole of the late Mr Charles Lewis Gruneisen's private autograph letters are about to be put up for sale. The late Mr Morris Barnett's private correspondence was disposed of in the same manner; but the buyer was Mr Wellington Guernsey, and they were never published. Whether Mr Gruneisen's letters will fall into hands of so considerate a purchaser remains to be seen. The results may otherwise be utterly "utter."

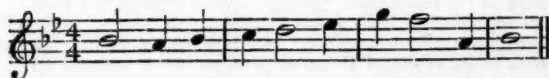


## THE OWENS COLLEGE.

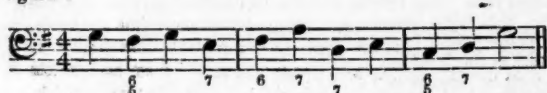
June, 1881.

## JUNIOR HARMONY.

1. Write, in score of four parts, three different harmonies to the following melody:



2. Give, in four parts, the harmony described by the following figures:



3. Write, in four parts, in the key of A flat, the first inversion of the dominant chord, with its seventh; and resolve it in every way you understand; figuring the different harmonies.

4. State which sounds of a major triad, with a minor seventh added, have the most decided progressive tendencies. Give the reason. When a seventh is added to a minor triad, are the discordancy and determinate resolution equally strong?

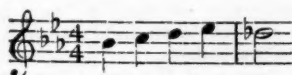
5. Upon the supertonic of the scale of D write a minor chord with seventh. Resolve it in every way you can.

## SENIOR HARMONY.

1. Write, in score of four parts, three different harmonies to the following melody:



2. With harmony of four parts, finish this phrase (a) in E flat; (b) in A flat; (c) in C minor:



3. Give the root, and as many resolutions as you can, of this chord:



4. Assign their roots to both the following harmonies:



5. Write, in four-part harmony, the chords described by the following figures:



6. Add one syncopated part to the following theme. Also write three parts in various patterns (of "counterpoint"), marking any infringement of old rules:



7. What consecutions of fifths, or fourths, are objectionable; and why? Deduce the conditions regulating the proper use of second inversions of common chords.

HENRY HILES.

"THE London correspondent of the *New York Herald* (says Cherubino), has 'interviewed' Mdme Patti about her American tour." The reporter says, *inter alia*:-

"I found Mdme Patti in her beautiful London home in Primrose Hill Road (Mr Holmes'), which is fitted in a style of exquisite taste and luxury. Mdme Patti said that she had quite made up her mind to visit America, and that passage for herself and M. Nicolini, for her secretary M. Franchi, and her personal attendants had been already taken for the Servia, sailing October 22. Mdme Patti said, 'I shall not delay my visit, which has been long projected and anticipated. I wish to visit the home of my youth while my voice is still at its best. They will then hear what I am at the present moment, and judge for themselves the truth of what has been said about me. I would not like Americans to say, *Patti has come merely to get money*. I want to go back while my powers of voice are unimpaired, and I think they have never been greater. I want to bring back as a good souvenir my visit to the country where I was brought up.' Mdme Patti desired me expressly to contradict the rumours that she would demand such extravagant prices as £4 a seat. The matter of the price of seats was left entirely with her own manager. She has refused to entertain all offers from American and English *impresarii*. Mdme Patti expects to reap a good reward wherever she goes, but I found her ideas of the expected net gain to be surprising in their modesty. Her stay in America will not exceed four months, during which time she expects to give about thirty concerts. Her agent in America has already secured halls. Her intention is, besides ordinary concerts, to give a few concerts in larger halls, like the Seventh Regiment Armoury and Cincinnati Music Hall, probably with increased orchestra. Mdme Patti would also be inclined, if suitable arrangements were made, to give a few representations of those operas in which she has made her fame, including one in which she has never been heard, I believe, in Europe—namely, *Lohengrin*, singing the part of Elsa to Nicolini's Lohengrin. I was somewhat surprised to learn that Mdme Patti is a devoted Wagnerian, and that she was asked by Hans Richter to sing the part of Gundry in Wagner's new opera, *Parceval*, at Bayreuth, if the character would suit her physique. To carry out her American tour, Mdme Patti has made some financial sacrifices, and has refused 20,000 francs (£800) per evening at Monte Carlo, and at Madrid, for the winter season, 10,000 francs (£400) for thirty nights, with a splendid mansion, valued at 300,000 francs (£12,000), to be her own property, and decided for ever so as to induce her to repeat her visits. 'So,' added Mdme Patti, laughingly, 'I don't think I shall be charged with visiting America simply for the purpose of making money.'

[Fancy Adelina as "Gundry" (or "Kundry") in *Parceval* (or *Parsifal*)! Is it not patent that Kundry was condemned to be a devil's agent, and a destroyer of good knights? How about Galahad?—Dr Blügel.]

BERLIN.—The list of important works promised for next season by Stern's Association includes Mendelssohn's *Lovely* with Mad. Reicher-Kindermann; Haydn's *Seasons*, and Beethoven's *Missa Solennis*.—A new Conservatory of Music, under the direction of Scharwenka, the pianist, will be opened on the 1st October.—(Oh Columns!—Dr Blügel.)

ST FRANCISCO.—A "Music Garden Craze" is raging here at present. Light operas are given by tolerable companies at twenty-five cents a ticket, and beer is drunk during the performance. There are three "Gardens," the Tivoli, Winter, and Vienna, the first-named being the most respectable.

## WILL OF THE LATE MR THOMAS BROADWOOD.

(From the "City Press," July 23.)

The will, dated December 13th, 1877, and three codicils, dated respectively December 16th, 1879, August 4th, 1880, and May 25th, 1881, of Mr Thomas Broadwood, late of Cornwall Gardens, and of 33, Great Pulteney Street, have been proved by his cousin and partner, Mr Walter Stewart Broadwood, his partners, Mr George Thomas Rose and Mr Frederick Rose, Colonel Cumberlege, and Mr Frederick John Robinson, the five executors, the personal property being stated in the affidavit for probate to be of the value of £423,924 1s. 8d. The testator gives to each of the two last-named executors a legacy of £500. The testator explains that having already amply provided for his wife by settlement he makes no further provision for her under his will. He gives to his partners all the moneys payable to his estate, whether on account of capital or in respect of his share of profits in the firm of "John Broadwood & Sons," the partners taking in the same relative proportions as those in which they are interested in the business. He gives to his cousin and partner, Mr Henry Fowler Broadwood, all his share in the property at Horseferry Road, Westminster, occupied by his firm. He gives to his two partners and cousins, Mr Henry Fowler Broadwood and Mr Walter Stewart Broadwood, his share in the freehold property occupied by the firm. The whole of his property in and near Cornwall Gardens, South Kensington, he devises to his nephew, Mr Walter George King, contingently upon his attaining twenty-eight years of age. If Mr Walter George King dies under twenty-eight years of age this property goes to his brother, Mr Henry King, contingently upon his attaining twenty-eight years of age. If neither of these two nephews attain twenty-eight years of age the Kensington property goes for life to the testator's brother-in-law, Mr Henry King, and subject thereto is devised to the eldest son of Mr Henry Fowler Broadwood who may be living on the failure of the prior trusts. The testator bequeaths various legacies and annuities, including a legacy of £10,000, to be held in trust for the benefit of his brother-in-law, Mr King, and his unmarried daughters, and a legacy of the like amount to his cousin, Colonel Cumberlege; legacies and annuities to old servants and others, and among them to his old servant, William Harvey, £500, and an annuity of £30; to his servant, John Sharman, one year's wages, and an annuity of £50; to his yacht steward, "Peter," one year's wages, and an annuity of £100; to David Kinnaird, the mate of his yacht, £200; and to his gamekeeper, Sampson Fuller, one year's wages, and an annuity of £50; and subject to the several legacies and annuities, the whole of the residuary estate is given in equal shares upon trusts for the benefit of his two nephews, Mr Henry King and Mr Walter George King, contingently upon their attaining twenty-eight years of age. If only one attains that age, the whole residuary estate goes to the survivor, and if neither attains twenty-eight years of age, the testator's two partners, Mr George Thomas Rose and Mr Frederick Rose, participate in the residue in equal shares.

Before going to Switzerland, Miss Minnie Hauk will spend a short time at Marienbad, in Bohemia.

WIESBADEN.—A grand singing match will be held at the end of the month. Twenty-two Associations, with 1,650 members, representing pretty equally North and South Germany, will take part in it.

LISZT'S ACCIDENT (correspondence).—The accident which happened to Liszt some time ago, at his residence in Weimar, has not been attended with the grave consequences dreaded, though very nearly being exceedingly serious. He was going to make a call, when, descending a winding staircase, his foot caught in the carpet and he fell on his face. It is a miracle he was not killed for he was ten stairs from the bottom. Spiridon, his valet, was out. A maid servant ran to assist her Master, who fainted and remained some minutes insensible. The servant was not strong enough to lift him up, but, when he recovered consciousness, he rose of his own accord, and made his call as though nothing had happened. It was not till the next day that he kept his bed. Two days afterwards he got up again and resumed work, thanks to his vigorous constitution. His medical men advise him, however, not to over-tax his strength; but he is indefatigable and works a great deal more than he ought, wanting, as he does, quiet and repose. To prescribe quiet and repose for him, however, is as good as advising a raging volcano not to emit fire and ashes when in a state of convulsion.

## DWIGHT'S JOURNAL OF MUSIC.

But lately we had to record the withdrawal of *La Revue et Gazette Musicale de Paris* from the honourable company of art-journals. Now, after a career, if not quite so long, in no degree less praiseworthy, an old friend on the other side Atlantic is about to follow suit. The subjoined appears in the number of *Dwight's Journal of Music* (Boston) for Saturday, July 16:—

## "THE END OF A LONG STORY."

"One more number will conclude the publication of *Dwight's Journal of Music*. It is with great reluctance that we have brought ourselves to the point of making this announcement. When we made the arrangement with the present publishers (Jan. 1, 1879), kind friends willingly and eagerly guaranteed them against loss for two years. There was a considerable loss the first year; but in the second that loss was reduced to so low a figure, while at the same time we received such numerous and warm expressions of appreciation of our work and hope for its continuance, in connection with that generous Testimonial Concert in December last, that we were encouraged to go on another year. It has proved an illusion. Instead of the promised increase, the income from subscribers and from advertisers has fallen off, showing for the first half of the year a serious loss, which falls entirely on the editor himself, who has no heart to ask or to accept further guarantee from friends. Prudence counsels him that it is better to stop now than to risk a double loss by letting the paper run on to the end of the year. Besides, we are weary of the long work (twenty-nine years), seeing that it has to be carried on under such discouraging conditions, and within such economical and narrow limits that it is impossible to make the journal what we wish it to be.

"Further statement of the motives which have led us to this abrupt pause, with possibly a few reflections proper to the close of a long career of journalism, must be deferred to the concluding number.

"JOHN S. DWIGHT."

That this announcement will be perused with earnest regret we feel assured. Truth is that *Dwight's Journal* was hardly "spicy" enough for many of our go-a-head cousins. Exclusively devoted to art-culture, art-record, art-criticism, and the interests of art generally, it, from the beginning, consistently disdained personalities, for which reason, apart from genuine worth as an intelligent organ of opinion and a chronicle to which, however judgments vary, implicit confidence might be given, it deserves, and will obtain, grateful remembrance.

DISLEY PETERS.

## THE LATE DEAN STANLEY'S DREAM.

10th May, 1877.—Dean Stanley told the following dream at ———:—"I was made Pope. The *Times* knew it, but no one else, and I was to keep it a secret till it was published in the *Times*. The great question was, what name to take. I decided on Paul; but the objection occurred that the last Paul was Paul V., and Viths were always unlucky. I repeated in my dream: 'Sextus Alexander, Sextus Pius' (I have forgotten the end of the line), sub sextis semper perdit Roma fuit.' I went to the Athenæum to ask advice. 'Are you quite sure that the last Paul was Paul V.?' The Bishop of ———, who always knew everything, said, 'Why not take Gullielmus?'—his own name. I walked into Rome by the Flaminian Way. As usual in dreams, I had no clothes on. I snatched up a blanket and wrapped myself up in it. It looked rather like the Pope's white robe. All the Cardinals came out to meet me. I said, 'They will know by my blanket I am Pope, and what will the *Times* think if they know the secret first?' With the agony of great thought I woke."—*Correspondence of St James's Gazette.*

SIGNOR SCHIRA left for Milan yesterday morning. According to his annual custom he will remain two months in Italy, and then return to London.

THE French performances of Opéra Bouffe at the Gaiety came to an end on Saturday night, when Planquette's *Les Voltigeurs* was played (first time here) with the charming Jeanne Granier as the heroine.

## WAIFS.

Mdme Geistinger returns to America in October.

Mr J. P. Goldberg has gone to Vienna for his vacation.

August Wilhelmj is playing with much success in Australia.

An Italian opera company have been performing at Alicante.

A new literary and artistic journal, *Il Dottor Faust*, has appeared in Venice.

The Teatro Niccolini, Florence, is to re-open with a new opera by Francesco Cortesi.

The Municipality of Rome have voted a grant of 140,000 francs to the Teatro Apollo.

Carlotta Patti has been singing, and her husband, de Munk, playing, at Palermo.

The tenor, Stagno (once of Her Majesty's Theatre), is engaged at the San Carlo, Naples.

It is said that the magnificent Italian tragedian, Tommaso Salvini, will shortly revisit London.

The work of restoring the façade of the Théâtre de la Monnaie, Brussels, is now completed.

A new opera by Mercuri—*Il Violino del Diavolo*—has been well received at the Politeama, Rome.

Donizetti's *Torquato Tasso* is to be revived next season at Bergamo, the composer's native town.

Faure began a series of performances at Cautelets on the 16th inst. (Cautelets! Cautelets!—Dr Blügel.)

Liszt's oratorio, *St Elisabeth*, is to be "performed dramatically" at the Grand Ducal Theatre, Weimar.

A one-act operetta, *Le Portrait de Coletta*, music by Ed. Montaubry, will shortly be produced at Etretat.

Leopold Ketten, the pianist, is appointed Director of the Société des Concerts at the Geneva Conservatory.

A Musical Festival, under the direction of Alard, is to be held at Bayonne on the 25th and 26th September.

Usiglio's opera, *Le Nozze in Prigionie*, will be among the autumn novelties at the Vittorio Emanuele, Turin.

Boito's *Mefistofele*, with Signora Wanda Miller as Margarita and Helen of Troy, is to be performed at Rovigo.

Twelve performances of *Il Guarany* (Gomez), beginning on the 20th inst., were announced at the Politeama, Florence.

The New York *Eco d'Italia* says that Cincinnati is the only city in the United States that possesses a real Conservatory of Music.

Duchesse, formerly of the Paris Opéra-Comique and Théâtre Lyrique, is engaged for next winter at the Vice-Royal Theatre, Cairo.

The Italian operatic season at the Teatro Colon, Buenos Ayres, having been unsuccessful, the company left on the 2nd inst. for Rio Janeiro.

Naudin, the tenor (formerly of the Royal Italian Opera, and the original Vasco di Gama of the *Africaine* in Paris and in London) is at Milan.

At the Liège Musical Festival a Patriotic Cantata, sung by 1,200 children of the Communal Schools, will be one of the attractions of the programme.

Mdme Marcella Sembrich is engaged for the two next Italian seasons in St Petersburg and Moscow at £200 a night. (Say £2,000.—Dr Blügel.)

Mr Wilford Morgan has just returned from a tour in Italy, and will sing at the Promenade Concerts, Covent Garden, next month.

The novelties next season at the Theatre Royal, Dresden, will include *Der Rattenfänger von Hameln*, by V. E. Nessler, and *Das Andreasfest*, by Carl Grammann.

Georgia (U.S.) brags of a four year old pianist, of phenomenal capacity. (Two years beyond the prescribed limits. No phenomenon is admitted after two.—Dr Blügel.)

Leschetizky's *Erste Fülte*, with Mdmes Lucca, Braga, Herren Walter and Meyerhofer, in the leading parts, will be produced in November at the Imperial Operahouse, Vienna.

A band of Scandinavian musicians is about to leave Copenhagen with the object of giving performances in Germany of works by the leading composers of Sweden, Norway and Denmark.

Herr Brandt, from the Grand Ducal Theatre at Darmstadt, who did martial service in 1876 for the *Ring des Nibelungen*, is already at Bayreuth, designing machinery for the performances of *Parsifal* in the summer of 1882. Richard Wagner, as usual, is in good time with his preparations.

The fifth act consisted of a seemingly interminable scene. "Madame"—said the Physician to the dying Queen—"your Majesty has but an hour more to live." "Another hour!"—cried out a spectator in the pit—"Gracious goodness!" The audience fled precipitately in a mass.

Rossini's music to *Il Barbiere di Siviglia* has again been found insufficient, for the libretto has once more been reset, this time by one Bianchi, of Bologna. The musicians who have tried their hands on the famous book are now, therefore, Paisiello, Rossini, Dall'Argine, Graffigna, and Bianchi.

To CUNNINGHAM BOOSEY, ESQ.—His favoured dish was platypus, garnished with hench, oom, and phenicopter. It is prime at the Queen's Hotel (Leeds); the preparation is superintended by the manager and manageress of that excellent hostelry, and it is freely partaken of by the Borough Organist and Squire R———n of Tadeaster the Tower. Pom!

ILLNESS OF MR FRED. GODFREY.—Mr Fred. Godfrey has been seized with a brain disease, and placed under confinement in an asylum. For many years bandmaster of the Coldstream Guards, and celebrated both in London and the provinces, Mr Godfrey was probably one of the best known military band and dance conductors of the day. Some time ago he suffered a stroke of paralysis, which has directly led to the present attack.—*Court Journal*.

MDME MARIE ROZE.—In consequence of the numerous applications received for Mdme Marie Roze, of Her Majesty's Opera, to appear in concerts and oratorio during the coming autumn and winter, Mr Vert has made arrangements with Mr Mapleson whereby Mdme Roze will remain in England until next spring, under the management of Mr Vert. Engagements have already been made for Mdme Roze to appear at the Sacred Harmonic Society, at Mr John Boosey's London Ballad Concerts, and at most of the concerts of the Philharmonic, Choral, and other Societies in the principal cities.—(Communicated.)

THE CHILDREN'S CRY.—The Punch Fund for this thoroughly deserving object now amounts to over £200. Mr Punch has the greatest pleasure in announcing that he has been enabled to afford material aid towards the expenses of an "outing" for the schools in the most populous and poorest quarters. At St Jude's, Whitechapel, they have tried what appears to be an excellent plan of outings. To all interested in such matters, we recommend the Reverend Miles Atkinson's pamphlet on the subject. He manages to give a stay in the country, instead of a day. But, in this weather, if it's only a day, what a real holiday to the children!—Punch.

UNDER DIFFICULTIES.—For some inscrutable reason, the Baron Bodog Orzy, who has caused so much suffering of late by producing his terrible opera, *Il Rinnegato*, decided that he must have three extra harps and an extra row of violins in the orchestra, and they were to have six extra rehearsals. From doubtless sufficient causes Mr Mapleson consented, and some dozen violinists were engaged to swell the concord of unsworn sounds. These players came, read their scores, and made their way through them as best they could. Next day twelve extra violinists turned up for rehearsal, but the composer was surprised to find that they were deputies, none of the original dozen having felt courage to try a second wade through the entanglements of the score. The new-comers got on moderately well considering, and a rehearsal was called for next day. There were twelve violinists punctually on the spot, but these again were new men—sub-deputies, the deputies having declared, like the original extra musicians, that they could not stand it a second time. The last lot were most of them men who did not get as much work as they liked, and they laboured hard to do their duty. Next day, however, when the band assembled, not one of these unfortunate musicians had mustered courage to reappear, and a dozen deputy-sub-deputies timidly entered the orchestra. Once more the gallant Baron led the way through the score, and the band floundered after him; rehearsal was dismissed; the call for next day was answered, and behold twelve under-deputy-sub-deputies, bow in hand and violin to shoulder. One misanthrope, laughing grimly, reappeared, but the other eleven had given it up like their numerous predecessors. Happily the score of *Il Rinnegato* is of such a nature that it does not matter whether members of the orchestra are, or are not, playing what the Baron is pleased to regard as the correct notes, so if the extra violins got mixed it was of small consequence.—*Illustrated Sporting and Dramatic News*.



I REGRET to announce the death on Saturday, at the age of sixty-eight, of Mr Halberstadt, an exceedingly clever member of the orchestra, whose "additional accompaniments" to Handel's oratorios, for the Alexandra Palace, will be recollected. Mr Halberstadt, a native of Holland, was for some years before he came to England, established at Amsterdam, where he published a string quartet, a funeral march in memory of William II., and other works. He also wrote several orchestral pieces, and for some time directed the music at the Italian Church, Hatton Garden. Unfortunately, however, his income was miserably small and he leaves his widow destitute. I have been asked to mention this sad case, and to state that any sums sent to Mr H. Weist Hill at the Guildhall School of Music, Aldermanbury, E.C., will be applied by that gentleman for the benefit of the widow. Mr Hill has started the subscription with a contribution of £5.—"CHERUBINO."

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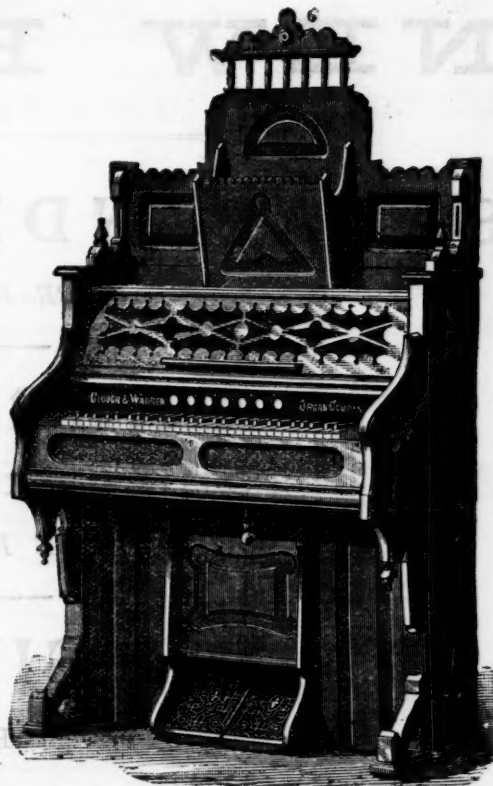
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